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THE LABAN ART OF MOVEMENT GUILD MAGAZINE

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OFFICERS OF THE GUILD

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F. C. LAWRENCE

Chairman :

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Marion North
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Gladys Stevens

Non-Professional Members :

Walter Bodmer
Frank Culver
Chloe Gardner
Joy Howard
Christine Mercer

Hon. Secretaries :

DOROTHY HORNBY and JOAN HEATH

25, Montague Road,
Hounslow, Middlesex,
Phone: HOU: 0863.

Hon. Treasurer :

C. D. ELLIS
19, East Sheen Avenue,
London, S.W. 14.

Membership Committee :

S. Bodmer
F. C. Lawrence
E. Palmer
L. Primrose
L. Ullmann

Publications Committee :

M. Bergin (Editor)
D. G. Hubbard
J. Leedham-Green

EDITORIAL

In their Annual Report for 1956, the secretaries once again note "a steady, though unspectacular, increase in membership." To some this statement gives pleasure; in others it provokes impatience. Among the latter are those who, envisaging a membership of thousands instead of hundreds, picture the vastly increased range of activities that would be possible: more courses and conferences, more frequent and more varied publications, greater scope for development in all directions. But growth is a slow process. A plant must grow roots before it can bear fruit; and the sturdier the roots the richer the harvest. Year by year the Guild's roots grow deeper, its branches stronger. This is what we see when we look inward, upon our own growth and development.

When we look outward, what do we see? The signs are encouraging indeed. In current educational journals numbers of advertisements ask for teachers with a knowledge of the art of movement; while training college lecturers report a noticeable increase in awareness of and interest in the work in the schools where their students practise. In industry a similar quickening of interest may be seen. In psychiatry and mental health the therapeutic possibilities of the practice of the art of movement are increasingly recognised by the progressive element in the medical and psychological world. In the theatrical sphere training in the art of movement is now part of the curriculum of all up-to-date schools of drama. Only the ballet lags behind: and even here the influence of modern dance is apparent, if unacknowledged. Moreover, during the last few years there has been a phenomenal increase in the number of people who enjoy dancing as a means of recreation. The current craze for "Rock'n Roll" reveals two things: that people *need* to dance; and that they are naturally creative in movement. To Guild members these are not new discoveries, but may they not be, for us, a pointer for the future? Have not we, in the Guild, much to offer these young people, and have they not much to offer us: the stimulation of new vitality and youthful élan on the one hand, an enriched movement vocabulary resulting in added enjoyment on the other? Can the Rock'n Roller of today be the Guild member of tomorrow?

NEW MEMBERS

We welcome to the Guild the following new Associate members: —

Miss L. Allison, U.S.A.
Miss M. J. Bacon, London.
Miss S. Biggerstaff, Hants.
Miss R. Bilski, Israel.
Mrs. N. Brettell, London.
Miss C. R. Brown, U.S.A.
Miss D. Collins, London.
Miss B. Davidge, Canada.
Miss D. Gaumer, U.S.A.
Miss B. Grant, Warwickshire.
Miss K Howard, Surrey.
Miss S. Johnston, Middlesex.
Mrs. P. Kass, London.
Miss P. Macmaster, Birmingham.
Miss W. Meier, London.
Miss B. Nye, London.
Miss A. M. Roffiaen, Belgium.
Miss J. Wheeler, London.
Miss J. Winstanley, Lancs.

New Affiliated Group: —

Newcastle and Stafford Dance Group.

Congratulations to the following:—

Graduate:

Frank Culver.

SUMMARY OF THE WORK DONE BY COUNCIL FROM FEBRUARY 1956 TO FEBRUARY 1957

Council held three full meetings and one emergency meeting during the above period, and the following were the main topics discussed: —

1. Finance

A report on the financial situation of the Guild was given at each meeting, and upon each occasion stress was laid by the Treasurer upon the absolute necessity of increasing membership before the Guild could extend its activities.

2. Membership

The Membership Committee gave a report at each meeting on work done in the intervening period. Names of all new Professional members, Associate members and Affiliated Groups were presented to Council.

3. Members Living Abroad

Arising out of discussion of Miss North's visit to U.S.A. and Canada, and because of the interest shown by so many people living in those countries in the work of Mr. Laban, it was decided to appoint one member of Council to be responsible for contact with members living abroad. Miss Leedham-Green kindly offered to do this work. Miss Stevens does similar work for all Affiliated Groups.

4. Correspondence

Letters requiring Council decisions were dealt with.

5. Publications

General discussion about the magazine took place at each meeting, and arrangements were made for the compilation and distribution of News Sheets. There was discussion about the increased size and cost of the October 1956 magazine, and it was decided that in future the magazine should run to about thirty-six pages, although final decision about the exact size should be left to the Editor.

6. The Art of Movement and its Presentation to the Public

Discussion took place regarding the best methods of explaining the Art of Movement to members of the public, and the need for further publications enunciating basic principles was recognised.

7. Laban Art of Movement Centre

Arrangements were made for representatives of the Guild to meet the Management Committee of the Trust. This meeting took place, and arrangements were made for a further meeting to be held.

8. Sculptured Bust of Mr. Laban

It was decided that a bust of Mr. Laban should be commissioned

by the Guild, and that a Fund should be opened to finance this. It was agreed that Mr. Willi Soukop should be asked if he would undertake this work.

9. Annual Conference 1957

This was the subject of an emergency meeting, when, owing to the imposition of petrol rationing, it was considered necessary to modify the existing plan to hold the Conference at the Art of Movement Centre.

10. Refresher Course for Professional Members at Lilleshall Hall, October 1956

Arrangements for this course were discussed.

11. Course for Professional Members at Ashridge, August 1957

The advisability of holding such a course was discussed and approved, and at a later meeting it was learned that Miss Ullmann and Miss Jordan had kindly agreed to allow the course to be held in conjunction with the Modern Dance Holiday Course at Ashridge.

12. Conference of Educational Associations, January 1957

Arrangements were made for the Guild to participate in the Conference in January 1957. At the January meeting of Council, consideration was given to the value to the Guild of participation in the Conference. It was decided to proceed with arrangements for 1958.

DOROTHY M. HORNBY
JOAN HEATH,
Hon. Secs.

THE ANNUAL CONFERENCE, 16th FEBRUARY, 1957

Our conference this year was not held at Addlestone owing to fuel difficulties, but at the Stanhope Evening Institute in London. We had a record attendance of about eighty members. Many others sent their apologies for absence and good wishes for the Conference, amongst whom was Miss G. E. M. Stevens, our former secretary, who had met with an accident and although nearly recovered was not fit for the journey.

After arrival we danced together in a satisfying study by Lisa Ullmann, skilfully accompanied by Adda Heynssen.

The Annual General Meeting followed after a short break. One of the chief items, the Treasurer's report, was given by Mr. Lawrence as Mr. Ellis was unable to be with us. The state of the Guild's finances led to a proposal that the Council should be empowered to raise membership fees within a limit of five shillings.

Everyone regretted the absence of Mr. Laban, owing to ill-health, but we were able to see and admire the striking bust of him sculpted by Willi Soukop.

After lunch the Laban lecture, which is reported fully elsewhere in this magazine, was read by Marion North. When asked to read it again, she enlisted the aid of Mr. Walter Bodmer to give reality to a dialogue which formed part of it.

The dancing led by Sylvia Bodmer, without which no Conference would be complete, took the form of a 'Dance of Re-union' to part of Haydn's second symphony.

We scattered amongst the local eating places for an evening meal and regathered to end the conference with a most interesting talk by Marion North on her experiences in America, delightfully illustrated by coloured slides.

We must thank our Chairman, Miss Ullmann, our able secretaries, Dorothy Hornby and Joan Heath for all their work, Miss Heynssen for her playing and Miss Leedham-Green for finding us a place in which to meet.

SHEILA FULLFORD.

LABAN LECTURE 1957

Movement, an Art and a Philosophy

The fascinating and elating responses elicited from the spectator and the performer alike through works of the art of movement have their main root in the awakening of the unconscious functions of man's mind. The active and receptive participants in the creation and performance of a particular work of this art become aware of a definite facet of man's inner life, which cannot be conveyed or find outlet so intensely and purely in any other form of expression.

Music, to-day an art-form in itself, had for times immemorial, a great impact on the whole personality of man, when the audible movement joined with the visible movement into the unit of dance and dance drama.

The art of movement was once the main carrier of prayer and sacrifice and the means of representation of the conflicts and victories of exemplary personalities. Its essence was at all times an immersion into the depth of the inner qualities of man.

The light thrown in this art on the unconscious roots of man's inner aspirations was alternately serene, tragic or humorous. The stress on inner conflict was frequently relieved by a light-heartedness which seemed to eliminate the thorns from the rose. There was in other cases the terror of sufferance which overshadowed any other inner experience.

To-day we arrive at a point where we ask ourselves how this astonishing efficacy of the art of movement has come about. The curiosity of modern man has opened the door to an inquiry which leads to an unexpected insight into the realm of inner experience.

In the charting out of this inner realm the study of human movement has proved to be an invaluable guide. Movement, considered as a fundamental factor of life, is so indispensable and widespread, that, for a long time, it has been taken for granted without the desire to explore all its intricacies.

It took centuries after centuries until it was realised that the joy and misery of certain epochs of human history were intimately connected with the attitude of the people living at the times towards movement. One can clearly discern how neglect and misuse of this fundamental factor of life has led to disaster, relieved in its turn by periods and conceptions of life in which more attention was paid to the benefits of the well-controlled ability to deal with the inner sources of movement. But such control could never become really efficient and enduring as long as it remained incidental. With a restricted knowledge of the fundamental facts, towards which the intuitive flowering of the art of movement eventually guides, any search for the causes of its efficacy has to remain obscure guess-work.

We are to-day unable to create rituals out of a naive belief in ancient myths. Historical events do not stimulate us any more to represent heroic or other extraordinary deeds in communal movement composition. Theatrical dances are still inspired by similar ideas although one can notice a growing tendency to revert more and more to the inner experiences of man than to a representation of an external story. The spectator, who in most cases seeks entertainment but sometimes also deeper stimulation, remains in almost complete bodily rest, and the immediate movement reactions in his mind remain often undiscernible. Nevertheless if you look at him sharply, you will see his face revealing the direct response to the stirring up of the unconscious through this art.

The only occasion at which everybody is allowed to move expressively is social dancing. This consists mainly of ballroom dancing and to a much smaller extent of the revival of traditional dances of earlier epochs. Some of the latter originate from old rituals and communal customs. They are of great interest for the investigator in showing how certain working movements have been transformed into dance steps and gestures performed in the frame of seasonal festivals. The tradition of agricultural communities has been passed on faithfully from generation to generation. Features of traditional dances and of exotic folk-lore, incorporated in ballroom dancing, have mostly lost their original form in being adapted to the movement habits of the modern city dweller.

Nevertheless, there is a large body of knowledge of ancient movement habits preserved in films and gramophone records of ethnographic research in countries where dance folk-lore and sometimes even ritual is still alive. Some crude attempts have also been made throughout the centuries to record at least the external forms of steps and gestures with the help of special symbols invented for this purpose. But, on the

whole, the art of movement has remained illiterate for a much longer time than its sister arts music and poetry.

As in dancing, and indeed in any movement, conscious and unconscious functions are blended. It seemed, for a long time, that only conventional movement expressions could be reliably interpreted, such as pointing to another, nodding for "yes", gestures of calling or dismissal, actions with reference to objects. The rest could be described as steps or gestures into certain directions and showing a certain speed or changing speed in rhythm. Movements expressing emotions were instinctively recognised as being characteristic body attitudes taken in fear, anger, joy and so on. The unlimited number of nuances were discerned by a few sensitive people if their attention was focused on the details of movement.

That the repetition of specific movement is able to bring people into a kind of frenzy in which agreeable and discordant inner attitudes are awakened, promoted or at least intensified, is common knowledge, but not much attention has been paid to this fact.

One cannot teach dances or let people dance without influencing their mentality and without intensifying or relieving emotional tensions. But one cannot create dances effectively without the knowledge of the rules of patterns governing man's conscious and unconscious behaviour.

The art of movement reveals the joint function of imagination and rea_on and is therefore one of the essential sources of the new philosophy of movement.

But what is this philosophy and how can it be felt and understood by those who do not wish to dance or are physically impeded from dancing? The following dialogue may illuminate these problems.

DIALOGUE

A: (*Dislikes* minding movement).

B: (*Advises* minding movement).

Many people to whom one gives the advice to cultivate and to improve their movement will answer much like this: —

A: "I do not mind my movements, I have enough to worry about anyway!"

Minding and worrying seem to be almost synonymous and few people realise that minding their moving can result in pleasure and enjoyment.

B: "But what do you mind if not your moving?" one is tempted to ask, and the answer is:

A: "I mind my various jobs, my business, my relationship to friends and to family, my hobbies and a lot of other things of smaller importance."

Disregarding the indirect hint that one should mind one's own business, one could insist:

B: "Do you realise how much moving is in all that you mention?"

A: "Yes, of course, one hustles and bustles about the whole time, but how one does it from the movement point of view is surely quite unimportant."

As a kind of afterthought one might hear:

A: "It is of course true that some ways of moving oneself are quite disturbing."

"One often gets too hasty, one does more moving than necessary."

"Sometimes one feels stiff or lazy, and sometimes one might look clumsy or at least not so elegant as one would like to be."

"Do you think if one would mind more one's own moving that such little lapses could be avoided?"

Discussion of this subject can take many interesting turns, one of which might be as follows: —

A: "What exactly do you mean by minding?"

B: "It is obvious that it means that one cares for something, that one concentrates on it; shortly, that one thinks of all that is connected with things one cares for.

"This is exactly what I have meant when I have advised you to mind your moving. You should care for it, concentrate on it and think of all that it implies."

A: "So you did not want me to jump about and do a lot of funny exercises?"

B: "No, if you do not want to spend your time in training your body, you can mind your moving and think about it by sitting quietly in your armchair.

"You can observe others, how they move, and find not only pleasure or disgust, as the case may be, but you could learn a valuable lesson."

A: "You mean that in seeing other people making such mistakes as being too hasty, too lazy or too clumsy I would become ashamed of doing so myself?"

B: "Not exactly, although such a negative lesson could have the very valuable effect, of course, of making one recognise one's own movements, which are sometimes 'disturbing,' as you remarked formerly. But there are also other possibilities. You could see well-balanced movements, appropriate to that which you are doing. You could

also see movements which are desirable because they are elegant."

A: "And you think," says the person who does not mind moving, "that in aping such elegant examples, one could cure one's own defects?"

B: "I doubt," says the other, "that a thoughtful person like you would be happy in aping someone else's behaviour. I imagine rather that you would like to find out in what such more pleasant and more useful ways of moving consist."

A: "This is indeed what I sometimes do," is the reply, "and I must admit, that I have now and then profited from my observations. But, candidly, it was rather my critical sense of wrong and inappropriate movements which helped me to avoid similar faults."

B: "This is just what I meant in giving you the advice to mind your movement, although I should perhaps have said that you should think more often of your moving while forgetting about some of your other worries."

A: "Isn't this quite a superficial way of looking at life, if one pays so much attention to external things?"

B: "Minding is surely not external and if I may add, moving is not external if done in the right connection, with minding and understanding."

A: "So you think that there are superficial movements and others which are more in touch with our inner life?"

B: "Certainly, and your movements are all more or less haphazardly performed and on the surface, and in recurring they are often not so satisfactory as you might wish them to be. You must become more conscious that you move and how you move."

A: "Is this what you mean by minding one's moving?"

B: "Shall I risk telling you that I mean more than that?"

A: "Go on."

B: "I think that one should also move one's minding. Moving one's thinking, one's concentration away from the worrying side of the minding."

A: "But I am far from worrying constantly; I enjoy a lot of things . . ."

B: "That is, if I may interrupt you, when your caring and thinking gets mobile, when you look around yourself . . . ."

A: "Now it is my turn to interrupt you. Just this looking around is

again a taking in of external things, and my conscience and duties do not allow me to occupy myself too much with the glamorous surface of life."

B: "In taking in external things, you take them obviously inside. Your minding them ennobles them—if they need to be ennobled. But this whole inside and outside business seems to me to arise from an erroneous conception of two forms of life, of two worlds, instead of moving and minding always in the one and same world in which we live."

A: "Let us get away from philosophy," says the person who does not mind movement. "It has surely little to do with the main theme of our discussion."

B: "You really think that there is no wisdom in moving?"

A: "Certainly not. Children and puppies move a lot, but it would be a gross exaggeration to say that they are wise."

B: "How do you know that they are not wise to move more and to mind less than you do?"

A: "I agree that it is quite reasonable for them to do so, but when they reach my age I am sure they will have to seek wisdom elsewhere."

B: "Have you ever heard of the philosophy of movement, which has a considerable appeal for people who have a long time outgrown their childhood?"

A: "I can imagine that people who mind their moving become able to care for it and might even learn to love it. But what seems strange to me is that the thinking about and concentrating on movement should lead to a general view of life, which, as I think, is the aim of philosophy."

B: "The shortest way to realise the content of this philosophy is to remember that life is movement in all its manifestations. None of our functions and actions would be possible without moving. One's thoughts move in and through one's mind and so do one's feelings, which are therefore called emotions, "e-motions", or results of moving."

A: "I am trying to follow you. I can even imagine that wandering thoughts can be considered as mobile, but what about the final thought of our ideals and beliefs? Are they not settled and fixed, far above this creeping and crawling life to which you give such importance?"

B: "If one really learns to mind moving, both our own and other people's moving, one can discover how much truth, beauty and goodness appear in it. But this is, of course, most explicitly expressed in the science and the art of moving, which reaches further out into ideals than everyday moving and minding."

A: "You mean ballet? I must say I like it. Sometimes it is really beautiful, but some of it seems to me rather banal if not frivolous. As to the science of movement, of which I have vaguely heard, I can only think of prescriptions of how to execute the steps and gestures occurring in dancing."

B: "The dancing you see in the theatre is indeed a part of the art of movement and there are also technical rules how to move as a part of the science of movement. But this is far from being all. Movement has been studied in everyday life, in factories where workmen do all their work by using movement. Another field of interest is the moving of children in school, not only in their dance and gymnastic lessons, but also in showing their nature, their character, their worries and joys in their general behaviour."

A: "And what is the aim and outcome of studying all this moving?"

B: "To get help in carrying burdens. The body does this if one transports a more or less heavy object to its place of destination. And the carrying of inner burdens is eased if you brace yourself with an appropriate movement."

A: "You mean if you pull yourself together in order to do a disagreeble task?"

B: "Yes, exactly, but this task consists not only of external actions. It is often most uncomfortable to see one's own weakness and sloppiness, one's own rigid heartlessness or sentimentality. These are things to be overcome and a suitable bracing through an elevation of the body or suchlike movement can hereby be very helpful. It is moreover the expression of your firm decision to get a grip on your inner frailties."

A: "It sounds quite reasonable what you say, but do we not do this instinctively, without too much minding of our moving?"

B: "Instinct is not enough. We have sometimes to repeat our attempts to get hold of ourselves, and this is a kind of training which should be done consciously."

A: "And must one jump about in this training?"

B: "I told you before that unless you wish to do so there is no need

to jump about. You can sit quietly and ponder it all, and you will notice the benefit of becoming aware of what we have tentatively called 'the philosophy of movement.' And if you learn to observe yourself, you will be astonished to notice, how many almost microscopic movements you constantly do. They are part and parcel of your minding. Each observation of yourself and of others brings a salutary order into moving and minding."

A: "There is something in this," says the person who does not mind his moving, "I have even noticed how much more I enjoy seeing dances, when I look--with good humour—at the personality of the dancers, which expresses itself in tiny 'aside' movements of a charming smile or graceful bending of an arm."

B: "Now don't tell me any more that you don't mind moving! All you have to do is not to confuse moving with dancing! Dancing is only one form of moving, and so also is the movement which introduces the perhaps solemn quietude in which you are absorbed in your inner movement of thinking."

WHAT IS THE ART OF MOVEMENT?

(A selection from contributions received from members over the past year.)

"Rather consists in opening out a way
Whence the imprisoned splendour may escape,
Than in effecting entry for a light
Supposed to be without."

Robert Browning.

ZENA JELLEY.

The Art of Movement teaches awareness and use of certain basic movement qualities through which the individual can express his or her personality in a harmonious way.

In sequences, studies and dance plays it cultivates group-feeling and fulfils a natural desire for dancing together.

LOTTE AUERBACH.

The aim of the art of movement is to promote among people everywhere an enhanced awareness of their kinaesthetic sense i.e., their sense for the composition of movement, that they can use both for their personal benefit and for promoting better social relationships.

Further, the aim in promoting such awareness is to follow only the principles and standards according to the strict discipline which is evolving as a result of Laban's research.

WARREN LAMB.

The Art of Movement is the experience and application of basic principles of movement, spatial, rhythmic and dynamic, understood through the study of those elements in functional movement, in expressive movement and in artistic forms, and applied to develop the individual through the experience and enjoyment of harmonious movement forms.

MOVEMENT: A COMPREHENSIVE EDUCATION

[*Lecture given at the Conference of Educational Associations, 3rd January 1957, on behalf of The Laban Art of Movement Guild.*]

"Movement: a Comprehensive Education." This seems at first an extraordinary statement, but taking the dictionary definition of "comprehensive" as "extensive" one begins to see the heart of the matter.

We live in a world of movement. The whole universe is in constant motion, all living things are in a state of gradual evolution and growth, there is ebb and flow in water and wind. Man himself shows his life through his movement. In primitive man movement is his life. He must move to live, to find his food and clothing, to preserve his fire. He uses movement as a means to express his hopes, aspirations, fear and joy in religious and ritual dances and ceremonies. Birth, death, fertility of tribe and crops are occasions vital to his life and celebrated in movement. The nearer people live to Nature and are affected by its rhythms, the more spontaneous their expression in movement.

As a people we seem to be somewhat self-conscious and often inhibited in our attitude to movement. Although we were once spoken of as "The Dancing English" who celebrated May Day, Plough Monday and other festivals in a merry fashion, with revelries and dancing, the advent of Puritanism and then the eighteenth century revolution in agriculture and industry destroyed the festivals and occasions for celebration. Revivals of dances, which originally arose from the life of the people, run the risk of becoming self-conscious. But one can see to-day an indication that there is a desire in people to take part in dance of a

communal nature. Dances such as the Palais Glide, Hokey-Cokey, Conga and Rock 'n Roll, though often short-lived fashions, seem to reflect a desire for some sort of "breaking out" from a more inhibited attitude.

However much one may deplore the separation of dance from the life of the adult community, one has only to watch young children to see in them the desire to move freely. Anyone who has watched a child dancing unselfconsciously on a beach or to music on the radio, will have observed a real love of movement for its own sake, a spontaneous expression of joy.

Surely this should be catered for in any scheme of education. How have we catered for it so far? For many years some break or change of activity after sitting in desks has been included in the curriculum. This has slowly developed from what was originally a more rigid kind of physical training or drill. Even with the introduction of the official P.T. Syllabus in 1919 and 1933, the training aspect was the major concern. There was an emphasis on the functional and physical aspects, joints were mobilised, muscles strengthened and training given in agility work. It is true that some schemes included dance in the curriculum in addition to, or as part of, the scheme of physical training. The dance, however, was usually of a stylised or imposed nature, often more concerned with precision in step-patterns than with expression.

It is only in the last twenty years or so that the idea of movement being a means of education, and extensively so, has been explored, accepted and developed. The very use of the word "movement" implies something wider than a physical activity. The child on the beach or dancing to the radio uses his body certainly, but he brings into play much more. Movement is an activity of the whole person, not only the physical but also the intellectual, emotional and intuitive aspects of the personality being brought into play. It is this activity of the whole person that we wish to foster.

Rudolf Laban's work in this field has made a great contribution in this generation. His ideas have been hailed by educationalists who aim at fostering the full and balanced development of the child's whole personality.

What is implied in the term "movement"? We are dealing with familiar, if not always clearly recognised, material. The man-in-the-street, everyone in this room, knows much about movement. You have carried out a considerable amount of movement in order to get here this morning: getting out of bed with a leap or a yawn, dressing, shaving, running for a bus, strap-hanging, climbing up endless stairs. Now, as you sit, you carry out a great number of small shadow movements in your facial expression and with your hands.

What do other people's movements mean to you? The late Lord Baden Powell, founder of the Boy Scouts, tells a story about meeting his wife.

One morning he was strolling in Hyde Park when he observed a girl walking briskly ahead of him, exercising a spaniel. He could not see her face but made a note of her springy stride. Two years later on a liner bound for Jamaica he saw ahead of him, promenading the deck, a girl with the same characteristic gait. He was introduced to her and later they married. He felt very strongly that character and personality could be assessed by observing a person's movement characteristics.

As we go about our daily activities we use our powers of observation to assess a person's general attitude, or mood of the moment, and use this knowledge to adjust our attitude to him. Someone sits screwing a handkerchief into a ball and we note nervousness, we are banged on the back in a vigorous fashion by a hearty friend, a child stamps his feet in a temper-tantrum. From such observations we learn something of the person.

In a fascinationg lecture I once heard given by Sidney Harrison, the pianist, on "How to behave as a performer", he compared styles of playing. His descriptions of the precise playing engendered by the maiden-lady type of piano teacher contrasted with the more wooden style of the boys taught by men and his own ideas of the variety of mood with which the piano should be played, from embracing it lovingly to beating it soundly: all showed an appreciation of the use of movement as an expressive art.

The advent of television makes the observation of movement take on an even greater significance and importance, as fans view their favourite artists from every height, distance and angle. The viewer can assess the attitude of the performer whether he is speaking or not, as watchers of any panel game or quiz know. It could well be that this era of television has increased the general awareness of movement as a means of communication.

The teacher, in his field, is also aware of movement as a reflection of attitude as he faces an incipiently riotous class or an indolent lethargic group.

By studying movement in the whole range of human activity, in every-day life, in our work, in school, and in artistic fields, much can be learned about a person.

To illustrate this point we have a number of slides which show a variety of moods and inner attitudes. They are in the main photographs of a dramatic nature and merely serve as a stimulus. You will find many illustrations as you walk down any street or through Hyde Park.

(Here slides were shown.)

In observing movement we see that every movement has an effort quality, expressed in the rhythm of bodily motion. We see more than a displacement of limbs in space, a contraction or extension of the body, locomotion or elevation. We see more than body parts supporting the body weight, the feet as in walking, the hands as in acrobatics. We have not only a picture of "what" moves. That would be incomplete. There is also "how" to be considered. For example, the action of smoothing down one's clothes or smoothing down one's angry neighbour uses a different effort from wringing out a towel or wringing the hands in despair. It is the inner attitude shown in a variety of efforts that we observe when we speak of someone as a fussy type, a pompous ass, a lazy fellow, a clumsy oaf, a beautiful mover. These terms are broad and loose and a more careful, specific and analytical observation is needed to discover all that is contained in a movement. Nevertheless we are all aware of this inner content of movement which cannot easily be measured. It is quality. There is a disturbing attitude prevalent to-day which suggests that only that which is capable of measurement is valuable. There is a desire to state how much, how many, how far, how high. In fact some of the most valuable aspects of life and thought cannot be measured. Can beauty, aspiration, feeling?

This aspect of movement, the field of effort, is one aspect of movement education to be explored. Experience in the whole field of effort is given to develop harmony and sensitivity and to enlarge and enrich the individual's capacity.

If we look more closely at movements of varying qualities we see differences in the attitude of the mover to the motion factors of weight, space, time and flow. The attitude may be at the extreme of fighting or indulging in this quality or somewhere in between. There was no arbitrary choice of motion factors. This classification derived from many years of observation on Laban's part and has given us a most valuable analysis of movement. The student of the subject can test the validity of the analysis for himself. Go away, observe actions and write descriptions and you will find yourself using such terms as "carefully smoothed", "flicked off the dust", "whipped off the bails". If you find yourself struck by a most graphic description of movement in prose or poetry, the words used will surely denote quality to convey the mood.

The attitude towards the factor of weight can be fighting, giving strength, or indulging, giving lightness. These two qualities of strength and lightness with their sensations of bodily grip and relaxation bring into play the more physical aspect of the personality.

The attitude towards the factor of space can be fighting, as in directness, or indulging, as in flexibility. These two qualities of directness and flexibility are those which, with their need for clarity, bring into play the more intellectual aspect of the personality.

The attitude towards the factor of time can be fighting, giving suddenness, or indulging, giving sustainment. The hurried, excited mood of suddenness which contrasts with the steadier, calmer mood of sustainment brings into play the more intuitive side of the personality.

The attitude towards the factor of flow may be one of fighting, giving bound flow, or indulging, giving free flow. The attitude of extreme control on the one hand and utter abandon on the other, brings into play the more emotional side of the personality.

It can be seen that the qualities of lightness, sustainment, flexibility and free flow are all indulgent, while strength, suddenness, directness and bound flow are fighting characteristics. People may be observed to show predominantly "fighting" or "indulging" characteristics or may have certain movement qualities clearly marked.

Since it is the purpose of movement in education to help in the all round "extensive" development of the personality, the full range of qualities must be experienced The experience of opposite movement qualities and the transitions from one extreme to another have an important part to play.

The combination of qualities can be made and the resulting movement give certain actions, known as basic effort actions. It is important to note in this connection that such a scheme of basic effort actions has derived from combinations of qualities and is used because of the wide range of movement expression it provides.

Experience of the variety of mood should help to balance a lopsidedness in individual effort so that, for example, the child who is forever kicking and thrusting and exerting his strength in a dynamic fashion may experience the opposite lighter more indulgent mood.

Movement, in addition to having an effort quality, takes form in space. The body itself may take on a certain shape which gives a particular expression. For example, if we think of a public speaker he may set himself firmly and squarely on his feet and present a wall-like front to his audience; he may drive home his points with arrow-like gestures; he may, if nervous, retreat into himself in a more tucked-up shape. Gestures used will have not only effort quality but will make shapes in the air. An angular-shaped movement with its straight sides has a sharpness with the stress on going and returning at a steep inclination. A curved shape has a rounded, smoother quality. A twisted shape has a more plastic, flexible nature.

Such air patterns in space can be of a smaller or greater extension. With increased extension greater mobility of the body, locomotion, elevation, turns of all kinds and floor pattern arise.

We have then another aspect of movement to be used in education

—that of exploration of space. In exploring the variety of shapes and directions the movement experience is enlarged and enriched by introducing new situations and pathways hitherto unexplored.

A second group of slides shows variety both in inner effort and in shape and extension in space.

(*Here more slides were shown.*)

It will be realised that we recognise in man's movement a living activity reflecting inner states of mind. In considering movement education, then, we are making a definite impact and impression upon the inner life. The psychological effect of the work is obviously an important aspect.

Not only have we to encourage and enrich the individual's spontaneous action and creative imagination through the art of movement, but we have also to consider the interaction of individuals in society. The individual must learn to know himself but must also recognise the personality of others. Individual spontaneity must be balanced by sensitivity to others. Group movement has therefore an important part to play. In such movement, individual initiative is balanced with an ability to co-operate with others. At times personal wishes and ideas must be submerged to those of the rest of the group or of a leader. At other times there must be a readiness to present ideas and take a lead. So sensitivity is developed. Group moods are experienced and response to the moods of others cultivated. Being essentially group inventions, the forms created in such combined activity cannot be achieved by an individual alone. Such combinations of varying efforts and shapes to form group pattern and rhythm awaken a great variety of moods in the participant.

The last set of slides are of group movement illustrating these points. The external stimuli used to awaken these experiences are varied. They may be sound, words, nature, shapes, abstract moods and ideas, dramatic situations.

(*A third group of slides was then shown.*)

Movement in education has then an extensive, i.e., a comprehensive nature. The whole personality is brought into play in a balanced and integrated fashion. Individual latent capacities are encouraged to grow and the inner person enriched. An increasing knowledge of his own personality develops side by side with self-expression and creative imagination. Individual sensitivity and awareness of others grow hand in hand. The aesthetic and creative desire in man is encouraged to develop through the art of movement.

For movement to provide, as it can, a comprehensive education it must be explored in its wholeness. It must therefore crystallise into an

activity bringing into play the full powers of the person, physical, intellectual, emotional and spiritual.

JOAN RUSSELL.

(*A report of the above talk was printed in the "Times Educational Supplement", January 4th,* 1957.)

DANCING AT THE BAR: GESTA GRAYORUM 1956

In November 1956 I was invited to act as Movement Director and Choreographer for a Masque to be produced by Mr. Robert Atkins and presented to the Queen at Gray's Inn, one of the four Inns of Court.

The Masque was originally written for and performed to the first Queen Elizabeth in 1594 and now, more than three hundred years later, it was to be revived and adapted. The Elizabethan version must have been very elaborate as it extended from December 20th until the end of the twelve days of Christmas; and the modern adaptation lasted one hour!

My work began nearly six weeks prior to the performance with extensive research into masques in general and Elizabethan dancing in particular, and I decided from the beginning that however authentic we tried to appear we must not be as bawdy and rowdy as the original revellers must have been! After prolonged auditioning to choose the right type of dancers for such an occasion I managed to acquire on the male side seven sturdy 'Knights,' three sturdier 'Tritons,' two lithe 'Porpoises' and a nimble footed 'Jester.' The ladies included five delicate 'Nymphs' and a female 'Porpoise' (beautifully danced by Molly Kenny whom many readers will know). Robert Speaight played the 'Esquire,' Dennis Chinnery, 'Proteus' (a strange mythical Sea God able to change character and shape in a fleeting moment) and I acted and danced 'Amphitrite' the Queen of the Sea.

In addition to this was a cast of forty or more barristers of the Inn (thirty-three gentlemen and seven ladies) with an age range of twenty-one to seventy and not one of them having 'moved' or danced before!

The music was all specially composed and written in Elizabethan style by a young composer, John Dalby, with whom I was fortunate to be able to work very closely so that a complete integration of music and movement ideas was possible. The music was scored for strings, harp, oboe, flute, recorder and trumpets and there was a choir including numerous young boy sopranos.

Rehearsals were crammed into a breathless week, the professional dancers working in the daytime and the barristers in the evenings, straight from the law courts. I learned much during this great production but one thing stands very clearly in my mind: barristers *never* stop talking and rehearsals were conducted with an almost continuous background of law court talk !

The great night arrived. The audience of two hundred and fifty, representing the cream of the legal world, the ladies glittering in their silks, satins and tiaras, sat in their places, three sides round the great hall an hour before the Queen was due to arrive. The choir and trumpeters stood ready in the minstrels' gallery. Elizabethan music was played to while away the time. The performers, all sixty-two of us, were more than a little nervous waiting behind the scenes.

Then the trumpeters blazed forth, their majestic Elizabethan Fanfare as the Queen appeared. She was followed by the Duke and Duchess of Gloucester, the Treasurer of Gray's Inn and his wife (Sir Leonard and Lady Stone), the Duchess of Devonshire and Lord and Lady Kilmuir. As the Queen took her place on the specially designed Chair of State the ' Revels ' began.

Doors were thrown open and the Jester tumbled into the hall. (The whole performance was given on the floor space in front of the Queen). He cartwheeled and leapt in a rollicking knockabout scene as he took over office for the night from the official Head Porter of the Inn who was removed unceremoniously by another door. In swept numerous ' Graians ' representing various members of the Inn in 1594 such as Lord Burleigh, Sir Francis Bacon, etc. Their conversation was interrupted by another crowd of barristers, richly attired in Elizabethan costume, who riotously invaded the scene and took their places around the sides of the hall. Shouting and clappings heralded the arrival of the ' Prince of Purpoole ' — a Christmas Prince chosen by custom from the junior members to rule a mock court and to preside over the seasonal revels. A dignified ceremonial dance performed by the seven Knights, elegantly attired in their doublet and hose with tall plumed hats (the last causing considerable trouble in low doorways!) ended in the Crowning of the Prince who with some hilarity was led in a great procession to *his* Chair of State.

Proclamations acclaiming his character and his supposed victories over his enemies were shouted forth and the ' Hail! Hail! Hail! ' was echoed through the hall by the assembled company.

The Masque proper then began, a Sea Ballet of Nymphs, Tritons and Porpoises. The exquisite costumes were specially designed by Cedric Whyte in the style of Inigo Jones, though a little less daring than the originals would probably have been. The shimmering delicate

greens and blues of the Nymphs contrasted with the strong shining gold of the war-like Tritons and scaly grey-greens of the Porpoises. In a similar way the flowing serpentine meandering patterns of the Nymphs contrasted with the sharp, angular, thrusting character of the Tritons with their Tridents (a dance based on the Elizabethan 'Buffin' dance), and the leaping, mobile quality of the athletic Porpoises.

The sea creatures danced establishing their characters. The Nymphs performed duos and trios with the Tritons, the Porpoises leaped and played together until one could almost see the foam frothing into the air. A 'pantomime' developed where the tridents became hobby horses which everyone enjoyed riding and falling off and, of course, there was the inevitable Sea Dragon, a grotesque comic beast that 'grew' into shape in sight of the audience and who tripped, chased and bustled the terrified Jester away. The appearance of Amphitrite was followed by a stately dance with the Nymphs and the whole scene once more awakened into lively movement as festive garlands were brought in, the Tritons made arches with their tridents and as this underwater 'May Day' was celebrated the choir burst forth into song 'In Praise of Neptune's Empire.'

The second half of the Masque began by the singing of a song said to have been written by Henry VIII. The singer strolled into the hall and sat at the feet of the Queen. The sea folk danced in once more and the spoken part of the Masque was enacted, the main idea of it being to praise the wonderful land of England. It concluded with a direct address of compliments to the Queen . . . .

'Fair, excellent Queen,
True adament of hearts . . . .'

We all made a deep bow or curtsey at this point and there was something very thrilling in seeing our present Queen seated beneath the portrait of Elizabeth I listening to the same words that were once addressed three hundred years ago to her Tudor predecessor.

A fanfare of trumpets and the Knights invited the Elizabethan ladies to dance with them in an Almaine and, as lighted torches were carried high into the hall, the whole company joined in the increasingly lively Elizabethan Branle ending in a riot (an organised one!) as the Jester leaped hither and thither mocking, mimicking and generally disturbing the whole group until he was unceremoniously chased and brought to his knees as the crowd waved and shouted in a steady increase of movement and sound like the finale of a great Movement Choir . . . stillness . . . a moment's silence . . . then the roll of the drum and the National Anthem brought the Masque to its close.

It was a wonderful evening for us all. The Queen seemed to be enchanted and was certainly not bored as she never knew what was going to happen next! She seemed most interested to hear how the

whole Masque had been conceived and the movement had been worked out, particularly in the final Movement Choir which so obviously excited her.

The Queen left Gray's Inn as the clock approached midnight and that was the signal for our own 'revels' to begin! Champagne flowed. We entered the enormous banqueting hall where the feast of Boar's Head, Peacock Pie and other Elizabethan delicacies was spread before us under the brilliant lights of the chandeliers, amidst the shimmering dresses of the assembled guests. Diamonds sparkled, emeralds gleamed. It was a scene of magnificence that does not happen very often.

Apart from the glamour and excitements of this night it was an experience so deeply satisfying for there was complete unity and integration between the different arts of music, movement, poetry and dance and one cannot help feeling that the Masque is an ideal vehicle for movement experience.

GERALDINE STEPHENSON.

SPACE HARMONY VII

(This is the first of a series of articles on the more advanced aspects of the harmony of movement, and is intended for study purposes.)

It is taken for granted that all living things move, and so it is considered to be natural that the human being moves as long as he is alive. His daily activities demand a great versatility in functional movements and the very act of living finds expression in numerous voluntary and involuntary motions of the body and its parts. All this is such a common fact that most people are highly surprised when they hear of "movement" being an object of study, or even worse of being an art.

In the preceding chapters we have established points of orientation in our moving sphere. They were: 6 points gained through three-dimensional extensions of the body. 8 points reached by moving up and down the four diagonals, and 12 points marked through the three planes. This makes 26 in all. We should add 1 more point and this is the central one of our moving space which coincides with the centre of our body. These 27 points are like the letters of an alphabet each of which by itself has no meaning but when put together with others form syllables, words and finally sentences.

Much as word language is a form of communication so is movement. Words arise from sound making, from movements which have become audible and which have been shaped by the mouth according to the meaning intended to be conveyed. Language is a phenomenon peculiar to the human race. We cannot follow here the complexity of

the origin and development of the various languages, but what interests us at the moment is that the selective process of shaping sounds and combining these in particular ways has led not only to a form of expression but also to a means of discovering thought.

Music too is sound, each tone of a musical scale being selected from the infinite possibilities of sounds, pitched to a certain level and combined with others according to the tensions and relaxations contained in our emotional life.

Man's superiority over the animal is that he can create symbols, that is, he snatches, as it were, something out of the eternal truth and gives it presence and form. It is his intuition which helps him to select from the multitude of formative impulses within him.

Movement evolves in space. There is no end to the variety of possible motions but in the various situations of man's life selections are made according to inner preparedness and outer opportunity for action. The drive to move or to rest depends on an outgoing or incoming flow of energy which through the kind of its quality creates widening or narrowing angles in the line of motion. It is these angles and their rhythmic-dynamic stresses which give significance to man's movements.

When we speak of "space harmony" we speak in reality of a harmony of movement. It is the relationship of angles to one another which are created and selected according to any of the following four factors:

(a) the quality of intensity in our emotional participation;
(b) the sudden or gradual fixation of form arising from intuition;
(c) the complex or linear development of a movement idea; and
(d) the easy or hampered flow of sensomotoric action.

Before giving more concrete examples of these four factors it may be useful to look at the typical angles and their degrees which are produced with our body when moving between the above mentioned 27 points of orientation.

Let us move along the periphery of our moving space touching in turn a corner point of the "door", the "table" and the "wheel" planes and then again door, table, wheel etc., etc.

Start in the "door" plane	hr	let	us	call	this	point	1;
move on to	rb	,,	,,	,,	,,	,,	2;
	bd	,,	,,	,,	,,	,,	3;
	dr	,,	,,	,,	,,	,,	4;
	rf	,,	,,	,,	,,	,,	5;
	fd	,,	,,	,,	,,	,,	6;
	dl	,,	,,	,,	,,	,,	7;
	lf	,,	,,	,,	,,	,,	8;
	fh	,,	,,	,,	,,	,,	9;
	hl	,,	,,	,,	,,	,,	10;
	lb	,,	,,	,,	,,	,,	11;
	bh	,,	,,	,,	,,	,,	12.

All angles between movements 1 to 3, 3 to 5, 5 to 7, 7 to 9, 9 to 11 and 11 to 1 are wide and blunt. All angles between movements 2 to 4, 4 to 6, 6 to 8, 8 to 10, 10 to 12 and 12 to 2 are closely curled as those in an equilateral triangle.

In performing this movement line which—as you will have noticed —returns to its starting point, thus forming a closed circuit, you can stress one of the 2 types of angles at a time. For instance:

1 - 2 - 3; 3 - 4 - 5; 5 - 6 - 7; 7 - 8 - 9; 9 - 10 - 11; 11 - 12 - 1.

These are all the blunt angles and you will notice that you, so to speak, "feel" your way along a slightly curved pathway. There do not seem to be any surprises but resilience of muscular tension appears to overcome the slightly bulges in a generally steep, flowing, or flat inclined pathway or:

2 - 3 - 4; 4 - 5 - 6; 6 - 7 - 8; 8 - 9 - 10; 10 - 11 - 12; 12 - 1 - 2.

In order to perform these more curled angles you will have to make a definite decision to turn the corner each time. In contrast to the previous comfortable change of direction in the blunt angles you will have to be now very much on the spot at the moment of the turn. After having taken it you may, of course, let the movement go on more leisurely.

As the angles belonging to an equilateral triangle easily create a movement sensation of curling around a centre we call them "Volutes" This name is borrowed from architecture where it signifies curled ornaments.

The two kinds of angle alternate in the above-mentioned movement chain of 12 links. This gives the circuit which we call *"Primary Scale"*, a definite rhythmic-dynamic character.

Now let us investigate the following movement circuit of 6 transversal links:

Start in point lb(11) and follow a line over hr(1) — bd(3) — rf(5) dl(7) — fh(9) returning to lb(11).

From former experience you will immediately be aware of the alternation of flat steep, flowing inclinations of the six movements going from one plane to the other and to the third. The relationship of the single links to one another is such as to allow our movement to flow like the to-and-fro swing of a pendulum. The angles are all of the same kind and are acute and sharp. The six transversals forming this circuit which we call *"Axis Scale"* are all inclined towards the same diagonal namely rhf—ldb which is its axis. The sharp angle calls for a preparedness for a definite break of the movement before it can reverse into an almost opposite direction.

Once more we have borrowed an expression from architectural terminology by calling the sharp angle a "steeple".

Finally, let us explore the angles of a movement circuit consisting of 9 links, three of the latter are transversals and the remaining six are peripherals.

lb(11) — lf(8) — rf(5) — fh(9) — fd(6) — bd(3) — dr(4) — dl(7) — hl(10) returning to starting point lb(11).

11 — 8 — 5 forms a right angle
9 — 6 — 3 „ „ „ „
4 — 7 — 10 „ „ „ „

In performing the series of the three mentioned right angles a very definite sense of shaping becomes apparent as the one side of the angle has to be so carefully poised on the other. In this particular circuit each of the three right angles is part of one of the dimensional planes with which we became acquainted earlier on. We call this circuit the *"Three Plane Scale"*. The angles are so to speak interlaced with one another through transitional movements which are in the relationship of

(a) curling, rounding angles (volutes):
10 - 11 - 8; 5 - 9 - 6; 3 - 4 - 7;

(b) acute, sharp angles (steeples):
8 - 5 - 9; 6 - 3 - 4; 7 - 10 - 11.

To (a): If we introduce each right angle with a preparatory movement of a volute like this:

5 - 9 - 6 - 3; 3 - 4 - 7 - 10; 10 - 11 - 8 - 5;

there is a considerable alertness required at the moment when the movement turns into the one side of the right angle.

To (b) If the right angle is followed by a steeple we feel that our attention is released from the action of shaping and our movement can now flow on easily.

The three movements concerned are:

11 - 8 - 5 - 9; 9 - 6 - 3 - 4; 4 - 7 - 10 - 11.

If we look at the three scales which we have studied in this chapter, we find that:

in the Axis Scale all angles are the same, namely steeples;
in the Primary Scale two kinds of angles alternate, a blunt and a volute;
in the Three Plane Scale three different angles follow one another a volute, a right angle and a steeple.

In this way we have selected from the infinite variety of widening or narrowing tendencies in a line of motion four main angles:

(1) blunt angles
(2) volutes
(3) right angles
(4) steeples

While a single inclination is like the letter of a word, two inclinations forming together an angle could be compared with a syllable.

In our previous exploration of angles certain movement sensations have become associated with definite angles:

(a) resilience of muscular tension in the blunt angle;
(b) presence alternating with sustained leisure in the volute;
(c) attention on shaping and placing in the right angle;
(d) broken and fluent continuity alternating in the steeple.

It will not be difficult to recognise that the four factors mentioned earlier and according to which definite angles are created and selected, have an immediate bearing on these movement sensations.

Motivating Factors:	*Angle Aspects:*
Quality of intensity in our emotional participation.	Resilience of muscular tension in the blunt angle.
Sudden or gradual fixation of form arising from intuition.	Presence alternating with sustained leisure in the volute.
Complex or linear development of a movement idea.	Attention on shaping and placing in the right angle.
Easy or hampered flow of sensomotoric action.	Broken and fluent continuity alternating in the steeple.

We have already become acquainted with sequences of angles in the various scales. In order to make up a definite movement statement or to create a "movement motif" at least two angles have to be brought into relationship with one another. In the investigation of such relationships the study of space harmony is of fundamental importance.

LISA ULLMANN.

NEWS FROM FRANCE

Last year, at Brighton, I tried to explain the divergence of opinion which exists between our two countries, due to our different racial temperaments, and which is expressed in dance by different objectives.

There are dancers in France, who are aware of the educational possibilities in dance, but who, none-the-less, are chiefly concerned with the scenic spectacle. On the other hand, I notice that in England, the U.S.A. and the Teutonic Countries a greater awareness of the recreative power of dance and of the expressive possibilities in group work. Thus we have the social versus the artistic aspect of dance.

And now, putting on one side these various tendencies, I should like to mention the things that we share alike, viz. the wealth of research in all the domains of this powerful medium, the dance. This is surely much more than an art-form, for it is life! It can therefore, give us the Key to the mysteries of Science and Philosophy, and it is my wish that the Guild magazine could serve as a platform and link between the investigators of all countries.

Do we not find the supreme science of numbers in working on the icosahedron? The divine principle, three, the human principle of four are the basis of its construction. (Three planes, four angles). The twelve points which follow are perfectly verified in the twelve signs of the Zodiac. This is the heart of the dance itself, for the movement of the celestial bodies in space confirms the basis of the harmony existing in the laws of our human body; we only have to hear its rhythms to dance. These are striking coincidences which I have studied closely.

There are still so many other avenues to consider. The double principle of the central and peripheral, viz. the sensual and the spiritual, has enabled me to find a special technique for dancing to the Gregorian chant.

The rhythms of poetry, truthfully expressed through the body, provide another source of psychological research into the genius of different civilisations and their varying accentuation of language. All these experiments are made in dance classes.

How interesting it would be to exchange ideas, to share research studies and discoveries, if only we could meet, at least once a year in France or England, and above all, to get to know one another through correspondence.

I am writing this short article, trusting in the generous hospitality offered me through this magazine, and hoping that it may interest some readers who are engaged in similar researches, and who do not like working alone.

A group might be formed of members of all countries, and our great patron would be Mr. Laban himself, who gave us the original key, and who has continued to open new doors to us. This is my wish for the coming year.

M. L. VAN VEEN.

"LE BALET EST MORT, VIVE LE BALET!"

Whoever is alive to the progress of the art of the dance realises how topical that call is.

If Mozart lived in the twentieth century he would undoubtedly compose quite differently. His form was great for his time and remains irresistible in its charm today; as long as our musical culture

lives his music will please. The French tradition in painting is great in all its periods. Its greatness is primarily due to the fact that it never stagnated and was always more lively, more variable, and therefore more effective than the art of other countries. If Picasso, Matisse and others had gone on painting in the style of Ingres or of any other of their predecessors, they would certainly never have become great painters.

Let us direct these undoubted truths towards the sphere of the dance. I have lived in and for the dance since childhood, and have worked on the stage since I was seventeen. I have had thirty years' experience as a choreographer and pedagogue, and have never ceased to ask myself one question which seems unanswerable, because it is inexplicable. How is it possible that official scenic art still holds unchanged the fundamental classic conception of the ballet? There is no getting away from the fact that ballet clings to the basic scale of movements, in hard ballet shoes, and is based on "sur les pointes" technique. It has reached a dead point in its development, just as all the other branches of rococo art are dead.

From time to time I read periodicals from the western countries, and what is written about dancing is first and foremost about the classical ballet. And yet in 1932, after the victory of the "Green Table" in Paris, we all believed that a turning point had been reached. Even so I consider that the date of the "Green Table" marks the beginning of a new era for the dance, for it was the first indisputable display of a new Art of the Dance, based on the revolutionary theories of Laban. In modern dancing everything is new, lively, revolutionary, fascinating and surprising; consciously or unconsciously it draws on that same source. And yet most young people today, trying to find a modern style, have never seen Laban nor even met any of his pupils. Their art is often fed on chance crumbs. For twenty years this country has had no opportunity to study or even to compare at a distance what has been going on in and around Laban's Guild. We supporters and exponents of Laban's school were hard put to it to defend his principles and the new dance forms developed from them. And yet the life-giving force of this well of liberated dance forms is so great that not even infertile soil and complete isolation could subdue it. How often were we not tempted to leave our chosen path by offers from official levels! We could easily have turned our art to successful purpose as choreographers in classical ballet; long experience in the theatre and growing popularity opened that road for us. But it would have meant deserting the field of experimental dance forms, freed from banal and stereotyped work. Look at the innumerable ballerinas who have danced the main role in "Swan Lake"! To make another comparison with painting: the same old still life with jug, apple and onion, in slight variations is forever repeated (occasionally an orange

takes the place of the onion) but the colour scheme and the other qualities are the same over and over again. What stereotyped poverty for a work which aims to be called art!

Among the several private schools of dancing which are still operating in this country is the modern Laban school studio. It is affiliated to the state-run Music Theatre in Prague. This is the only theatre and the only dance studio where modern dance forms are taught and practised. From their fifth or sixth year the dancers are taught exclusively by the new method. Although many of the passages border on acrobacy we do not use ballet training. I have started my seventh year as choreographer here. Except for three excellent soloists the whole corps de ballet has been changed in the course of that time. New students come to take the place of those who leave. Judged by the number of pupils our studio ranks as high as the two chief schools of classical ballet in this country. In the course of six and a half seasons we have presented about one hundred and twenty choreographic studies, varying from three minute dances to full-length evening programmes. In February we shall again be giving a performance of part of our repertoire, including:

Debussy: *L'Après-midi d'un Faune* (*taken as the title of the whole programme, Reflections* and *Children's Corner;*
Ravel: *Toccata* and
Stravinsky: *Petruska* (*Act II*).

Although the other Prague theatres devote themselves exclusively to classical ballet, my students have been accepted in the corps de ballet there. A good foundation on Laban's principles enables them to train very quickly for the classical discipline required of them.

Milca Mayerova,
Choreographer of Music Theatre in Prague.

SOMETHING ABOUT MOVEMENT IN PERSIA

My first teaching experiences in Persia go back to 1930, when Persian women were still strictly veiled and not allowed into the presence of men without hiding their faces and bodies under the folds of their black "tschadors". Even inside their own homes and gardens, enclosed by mud walls, thereby ensuring complete privacy, women went along doing their tasks, veiled. At home, however, they would exchange their black outdoor tshadors for gaily coloured cotton or silk ones. The effect of this sort of dress was that women's hands were mostly engaged with holding the veil in place. When they needed to use their hands, they would hold the tschador with their teeth, or, if they were quite sure that no man was inside their walls, they would allow the tschador to flow gently.

Persian women and children like dancing. I do not think that I am exaggerating in stating that every child, boy or girl, learns to dance as he or she learns to speak. They like dancing among themselves, for the enjoyment of it, and wear the most lovely, colourful clothes. They do not necessarily need music for their dances. They accompany themselves by clicking their fingers, singing, or the audience clapping hands. They seem to need little space; a small carpet is usually sufficient for their dances, which are characteristic for their movements of hands, shoulders and hips, accompanied by tiny steps, turns, and also mime. Hardly moving their bodies, they will use their heads, necks and eyes in the most expressive manner. Persian music, played on ancient, traditional string instruments and flutes, not in use in any European orchestra (as far as I know), and the rhythm dominated on many varieties of drums, has to our ear perhaps a certain monotony. It seems to come to no climax and often finishes most unexpectedly.

When I knew the language sufficiently to venture into teaching, I succeeded in getting my first few pupils. They were all rather young, perhaps between twelve and sixteen years, but either already married or promised in marriage. They arrived complete with mothers and aunts, wrapped in their floral tschadors, for their first lesson. To persuade them to take off their veils and to remove such clothes as were too tight or otherwise unsuitable for movement, was already a task in itself. Mothers and aunts were meanwhile seated cross-legged on cushions on the carpeted floor. They were sipping tea. I am sure that, had I not provided this facility, they would have brought their own samovars, as they did in the waiting-room of my husband's surgery. When at last we were reasonably equipped to start and when I began to explain what I wanted them to do, I soon realised that I had met with the second stumbling block: music. Whilst they were fascinated with the gramophone and obviously pleased that they would have music accompanying their movements, I realised that rhythm, as known to the European ear, meant nothing to them and left them bewildered. It took quite a long time and much patience on all our parts before we could proceed, but I remember that we had great fun in these first lessons.

Through the restrictions in their daily lives, I found Persian women rather awkward and reluctant to move. So I started by trying relaxation movements and chose a soft music, a valse, if I remember rightly. But mothers and aunts would have none of that. They had seen films, Europeans dancing together, and now wanted their daughters or nieces to dance likewise. My lessons soon became a strange mixture of partly movement and partly ballroom instructions. The greatest difficulties arose when muscles began to ache and they would arrive moaning and complaining and nothing would convince them that eventually these aches and pains would disappear with more and more movement. On the whole, I am sorry to say, I was not very successful in making my

pupils very enthusiastic over movement. To them it was too much of hard work, but whatever we did, I think, we enjoyed.

Before the last war, women were compelled to abandon their tschadors and to adopt European dress. I think that this was the time when movement could really have helped them most in learning how to walk and to go about, for they were at such a loss what to do with their hands, where to look, how to step out, when the tschador was no longer hiding them. When I recommenced with teaching during the war, several modern young Persian women joined my classes without much signs of shyness or reluctance. When I left in 1948 the tschador had come back, although not by compulsion, but by a strong religious influence, which, I understand, is still dominant to-day.

LENI HEATON.

FORTHCOMING ACTIVITIES

Courses for Professional Members

A course for professional and prospective professional members will be held during the Modern Dance Holiday Course at Ashridge, August 12th to 23rd, 1957.

Guild members wishing to attend this course should notify the Guild secretaries immediately.

A weekend course for professional and prospective professional members will be held at Lilleshall Hall from 11th to 13th October, 1957.

Members who wish to apply for professional membership and subsequently attend this course should notify the secretaries by 31st July, 1957.